

The Cutting Edge

Collage Artists of America Newsletter

November 2011

Volume II, Issue 3



The Traveling Collagist: Part II, Supports that Travel

by Karen Robbins

In part one of this series I wrote about worksurfaces. Now, I look into some support materials that can travel well and help you make art en route or on arrival.

Papers and other supports can often be heavy. Remember that in all cases, sizing to fit into carry-ons and into those overhead bins or under-seat spots is essential.

- *Journal or sketchbook.* Probably the most convenient for making images en route, with a wide selection of sizes and bindings. Spiral binding will lie flat for ease of work. But due to limited choices of the paper itself, your work will likely be limited to sketching, drawing, or lightweight pasting with materials that would easily be attached with a gluestick. You might consider using these results as part of the work done at your destination.

Or make your own book from any desired paper and bind by hand or get it bound at a FedEx Office (Kinko's) using comb or plastic coil spiral binding. Check with your local copy shop to see if a heavy cover can be used; if not, add clear plastic cover sheets front and back for protection.

- *Mat board.* Limited to carry-on or checked luggage size. But it can be hinged with paper or acid-free tape, and folded onto itself if the collaged materials can also fold or are thinner in the hinged areas. This method can add some protection for the work in progress. And you have a wide choice of colors (over 120 Crescent colors) and textures for your support. There is even watercolor paper mounted to mat board for strength, although the backing is not acid-free so removal after work or scanning the art is recommended.

- *Canvas.* Canvas board isn't flexible and thus perhaps less accommodating than stretched canvas, but it won't bend or warp and travels well. Small stretched canvas can be charming to work on, but even with small sizes you'll need to allow more space for packing materials to prevent

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Multi-Media Exhibit

Display opportunity at
Encino Terrace Center
Entries due February 24

A Sense of Place

CAA Spring exhibit at
JCC Finegood Gallery
Take-in March 7

*See page 2 and prospectus
for exhibit information.*

MEETING CALENDAR

Jan 28	General Meeting
Mar 25	General Meeting
May 27	General Meeting
Sep 23	General Meeting
Dec 2	General Meeting

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JANUARY 28 MEETING

GUEST ARTIST: JOHN SELLECK

Learn from CAA member and longtime art instructor and author John Selleck about his early influences, collage methods, unusual placement strategies, and more!

See page 3 for meeting and program details.

Welcome New Members

Inas Al-soqi
Vineyard Haven MA
artrament.blogspot.com

Felicite Imam
North Hollywood CA

Kerry McGrath
North Hollywood CA

Alexandra Milton
London England
www.alexandramilton.com

Marilyn Stempel
Studio City CA
www.marilynstempel.com

Member Spotlight

Susan Gesundheit and **Nancy Goodman Lawrence** have their work included in *The Rashi Effect: Artist as Commentator* at American Jewish University through April 10. **Joyce Hill's** work will appear in the *Street Art* exhibit in February at Jeanie Madsen Gallery.

Members: Send notice of your collage art appearing in current and upcoming exhibits to the Editor.

President's Point: Thanks and Cheers for Our CAA

by **Jeanne Zinniker**

Of late, I've been thinking about what it means to be president of CAA. What has occurred to me is the fact that I am mostly a figurehead whose responsibility is to call the meeting to order and keep things on track in our discussions; to check on everyone's responsibilities and see if they need assistance. I may make suggestions but I do not make decisions for the group on my own.

That responsibility for our organization is left up to the board of directors. I have sincere admiration and respect for each one of them. They serve you and me very well.

It is so easy to take things for granted and just figure something will always be there; but I wonder how we would feel if there was no Collage Artists of America? I, for one, would miss seeing all my artist friends and their beautiful work.

So in this message I want to thank all of them for their service to CAA, and ask all of you to take the time to read the names of the members who work for you to make this a great organization. Honor and respect them as I do.

Wishing all of you a wonderful 2011.



Two CAA Exhibits for Spring 2011



Bundled with this edition of *The Cutting Edge* are two opportunities for CAA members to show their work this Spring.

CAA's first exhibit of 2011 is titled *A Sense of Place*. To be hung in the Finegood Gallery at the Bernard Milken Jewish Community Center in West Hills, works in the exhibit are encouraged to focus on the title theme. The juror is mixed-media artist C.W. Slade.

Take-in is scheduled for March 7, 2011; the exhibit runs from March 13 through April 30.

In addition, members have chance to have their work shown at the Encino Terrace Center in its *Multi-Media Exhibition*. Selected artwork will be hung in closed cases on the ground floor of the office building lobby April 4 through July 15. Submissions must be by photograph; deadline is February 24, 2011.

Prospectuses for both exhibits are enclosed. For any questions regarding exhibits, contact exhibit chair Lois Ramirez.

JANUARY PROGRAM **John Selleck: A Local Sense of Light**

Teacher, author, and award-winning collagist and painter John Selleck is a master of improvisation. Constructing his themes from within, he might begin a work by placing a single collage piece onto the surface, moving to paint in a background wash, adding another collage piece, going back and forth until the piece gains balance and fullness.

“I often start with a collage element,” he has said, “placing an object or figure where others wouldn’t think about putting it. That first decision forces me to come up with more original compositions.”

It has been written that much of Selleck’s design strategy is in working his way out of compositionally challenging beginnings. Those dream-like compositions are often the result of conflicting points of view and perspective or objective distortions. “Through the use of light and angled, distorted space, I hope to create a sense of drama, mystery, and humor within seemingly ordinary settings” he says.



The artist had early success with large non-objective paintings. But he was still not satisfied, and returned to the human figure in landscapes and interiors as

subjects. His work is influenced by expressionist Max Beckmann, abstract collagist Romare Bearden, and social realist Alice Neel. Selleck makes special note of how light affects his work, taking influence from Eric Fischl and Edward Hopper. “The manner in which Hopper captured, say, the way light falls on a wall, is a lesson I incorporate into my work” Selleck notes. His work also reflects the impact of black-and-white film noir of the 1940s.

A resident of Beverly Hills, Selleck received his bachelor’s degree in art education and master’s degree in painting from UCLA. He went on to teach art in Los Angeles Unified secondary schools for 34 years. He has authored or co-authored four art books geared to secondary school students for Davis Publi-

cations, including *Exploring Visual Design*.

Selleck’s work is represented in the National Watercolor Society’s permanent collection, and has been shown in many regional galleries and museums. His paintings and collages have been featured in *Watercolor Magic* and *American Artist* magazines, and *The Artist’s Magazine*. He recently illustrated *God Has No Edges*, a psychologist’s look into understanding dreams.

Selleck is a member of the National Watercolor Society and Watercolor USA as well as CAA.



UPCOMING MEETING: Friday January 28

Friday, January 28, 2011, 11 a.m.–1 p.m.,
Bernard Milken Jewish Community Campus Auditorium, 22622 Vanowen St., West Hills, 91307, 818-464-3300.

Parking reminder: Once you leave the meeting, JCC security policy requires that you move your car out of its parking lot. Thank you for your cooperation.

Next meeting: March 25, 2011

Second-Chance Table and Raffle

It's a new year, and we need new "stuff" for the Second-Chance Table. Got materials you don't use or find aren't right for your work? Bring in your wall-paper books, old art supplies, buttons, game pieces, doll parts, lace, travel brochures, magazines, and papers—the ideas are endless. Or contact Sandy Rooney for materials pick-up, 818-249-9006.

At each general meeting, remember to purchase a raffle ticket and you could win unusual and useful collage supplies—maybe even an artwork donated by that day's guest artist! Remember to wear a collaged name tag and receive a free bonus raffle ticket. All proceeds go to the CAA scholarship fund.

Exhibitions and Competitions

Exhibition opportunities are listed as a service and do not represent CAA endorsement or recommendation unless specifically noted. If you know of an exhibition opportunity, please send sponsor and website information to the Editor

46th Annual Central South Art Exhibition National

Deadline: January 21, 2011

Exhibition: May 7–June 24, 2011, TAL Nashville TN, and print catalog.

Awards: \$2,000 best of show, total \$10,000 in cash prizes

Juror: Joseph H. Sulkowski

Open to: All U.S. resident artists 18 and over, multiple media.

Submit: 300 dpi JPEG file on CD, submission form. Art maximum size 50" x 50".

Entry fee: \$35 for first artwork; \$10 each for up to two additional artworks

Prospectus: <http://www.tennesseeartleague.org/csae2011prospectus.pdf>

Contact: Tennessee Art League, Nashville TN, 615-736-5000, TAL@tennesseartleague.org

14th National Juried Contemporary Exhibit

Deadline: January 28, 2011

Exhibition: May 13 - June 25, 2011, The Art Center, Grand Junction, CO

Awards: \$750 best of show, three additional cash prizes

Juror: Michael Chavez, Foothills Art Center

Open to: All U.S. resident artists, multiple two-dimensional media.

Submit: Digital image files, submission form. Artwork maximum size 60" x 60".

Entry fee: \$15 for one artwork, \$25 for two artworks, \$30 for three artworks

Prospectus: http://www.gjartcenter.org/exhibits_upcoming_2.html

Contact: Western Colorado Center for the Arts, Grand Junction CO, 970-243-7337 extension 6, csilverman@gjartcenter.org



RESOURCE OUTLET

Have you tried these framing sources?

- **Downtown Framing Outlet** José Saca offers 1000 moldings to choose from for custom frames, plus in-stock frames. Excellent prices. Corner of Sunset and Beaudry. 1069 West Sunset Blvd., Los Angeles 90012, 323-223-6131, downtownframingoutlet.com
- **Frugal Phil's Frame Factory Outlet** A store with a family atmosphere, over 30 years of manufacturing and retail experience, and a low-price guarantee. Between Olympic and Pico, south of Tennessee. 2317 Westwood Blvd., Los Angeles 90064, 310-475-1404, www.frugalphils.com
- **Grey Goose Custom Picture Framing** Thousands of custom moldings. Offers a wide variety of accessories, fabrication, and non-framing items. 1941 North Hillhurst Ave., Los Feliz 90027, 323-664-6055,

www.greygooseframing.com; also on La Brea in Los Angeles.

- **Allan Jeffries Framing** Wide selection in several budget ranges, experienced designers, rush orders, high quality standards. 8301 West Third St., Los Angeles 90048, 323-655-1296, www.allanjeffries.com; also in Santa Monica and Manhattan Beach.
- **MAS Plastics** Acrylic display and shadow boxes custom fabricated. Order custom-sized acrylic sheets to go in your frames. Out-of-the-way industrial location, but easy to do business with. Known for work with movie studios on custom pieces. 14248 Oxnard St., Van Nuys 91401, 818-997-8064, www.masacrylics.com

Got resources? Please share them! Send info to the Editor.

December Program Recap

Guest artist Gerald Brommer shared slides of his work and artistic journey. The presentation focused on his Hill Towns series—imagined villages inspired by his travels through Europe, so realistic viewers often believe they've visited that place themselves. He was generous and giving with his techniques, relating to those attending how he underpaints, builds surfaces, prepares collage papers by painting and staining, collages the elements, overpaints using vibrant watercolor over collage, and sometimes even draws into the work. Brommer's ability to move from representational to abstract subjects, or from watercolor to collage to acrylic with equal ease, showed how masterful an artist he is. It was inspiring to learn from such a great and knowledgeable teacher and experimental artist!

Regional & National Collage Workshops

Workshops are listed as a service and do not represent CAA endorsement or recommendation unless specifically noted.

A Place for Notions and Potions: An Apothecary Kit – Michael deMeng and Kathy Engen

February 16–20, 2011 in New Orleans, LA

Three days of workshop and two days of tours to unusual places. Play with a little hocus-pocus of years gone by to create a highly personalized apothecary box for special potions to remedy whatever ails you. Using found objects and assemblage, modify bottles and containers for all your elixirs and concoctions. Cost: \$865 plus supplies, travel, and hotel. Held in New Orleans Hampton Inn French Quarter. Valley Ridge Art Studio Artventure, 608-943-6212, <http://www.valleyridgeartstudio.com/new-orleans/home.asp>

No Fear Transfers – Sandra Duran Wilson

February 17–19, 2011 in Santa Fe, NM

Create layers, transfers, and grounds. Build unique backgrounds with paint and transfers, then incorporate your onto fiber and clear gels. No experience needed. Uses instructor's own printer. Cost: \$380 including supplies. Artist's own studio. <http://www.sandraduranwilson.com>

Composition and the Creation of a Personal Style – Jonathan Talbot

February 19–21, 2011 in Warwick, NY

Designed to help you move your artwork to the next level. Participants review technique, refine compositional skills, and explore creation of an individual personal style. Primarily designed for participants in previous Talbot workshops but also open to others with appropriate skills. Optional evening hours on Saturday at no extra cost. Cost: \$475 including all materials, access to studio tools, and continental breakfast, full lunch, and refreshments each day. Space is limited. 845-258-4620, <http://www.talbot1.com/workshop?>

Postmodern Painter Meets Contemporary Collage Artist – Robert Burridge

February 28–March 4, 2011 in Dallas, TX

Fearlessly combine acrylic paint with collage. Glue, assemble, and paint an assortment of materials on your way to producing groundbreaking art work. Cost: \$400. Artists' Showplace Gallery, 972-233-1223, <http://www.theartistsshowplace.com/robert-burridge.html>

Marbled Paper: West and East – Catherine Levine

March 27, 2011 in Dallas, TX

Swirl, wave, comb, and blow paints and inks to make stunning marbled papers. Learn Western (Ebra) marbling from Turkey and Eastern (Suminagashi) marbling from Japan. All levels. Cost: \$57. Craft Guild of Dallas, 972-490-0303, <http://www.craftguildofdallas.com>

Exhibits Worth Watching

Les Reflets: Claudia Meyer

Mixed-media work combines painting, sculpture, signage, collage, and assemblage. The Swiss artist uses acrylic resin, steel, wood, precious stones, paint, and canvas.

Through February 22, 2011.

Marion Meyer Contemporary Art, 354 North Coast Highway, Laguna Beach.

Local Collage Workshops

Workshops are listed as a service and do not represent CAA endorsement or recommendation unless specifically noted.

Watercolor and Mixed Media Painting

Rea Nagel, Tuesdays 12:30-3:30 beginning January 11, \$20/session or \$180/10 sessions, 4390 Colfax Avenue at Moorpark (First Christian Church of North Hollywood). Paint and have fun while exploring watercolor and mixed media. Covers basics and new views on those techniques. Class focus based on student preference and available subjects. Small group, personalized approach. www.watermediabyrea.com, 818-908-5915.

Encaustics 2011

Charlie Ciali, April 25 - 29, \$550, Palm Springs Art Museum Sidonia Milano Center, 101 Museum Drive, Palm Springs. Exploration of encaustic. Learn to use beeswax and dammar resin to create textured translucent paintings and combine with mixed media. Includes photo transfers, most tools and equipment. http://www.psmuseum.org/programs/workshops_and_classes.php, 760-325-4490.

Traveling Collagist, continued

damage on both sides of the canvas as well as the corners. (Over a thin liner sheet, wrap with small-gauge bubble wrap to reduce weight.) You might also line a small box—such as folded corrugated plastic or a USPS small-size mailing box—with bubble wrap to protect a small canvas.

• *Paper.* A watercolor block travels flat like the previous items and offers a heavier-weight paper than might otherwise be practical. For larger sizes, select paper that will roll inside a mailing tube sized to fit into an overhead bin or under-seat area. The paper itself won't be as easy to manage en route, but will arrive at your creative destination in good condition. A tube accommodates the largest size paper for travel.

Remember that almost everything can be shipped to your destination and held for you, so take on-board only what you'll actually use en route.

Part III: Supplies will appear in a future issue.

Collage is the most trenchant and direct key to the aesthetics of genuine modern art.
—Clement Greenberg



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Collage Artists of America

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